

DOCUMENT RESUME

ED 438 210

SO 031 274

AUTHOR Hall, John
TITLE A Review of Musical Instrument Instruction in Scotland.
Research Report Series.
INSTITUTION Scottish Council for Research in Education, Edinburgh.
ISBN ISBN-1-86003-050-5
PUB DATE 1999-00-00
NOTE 38p.
AVAILABLE FROM Scottish Council for Research in Education, 15 St. John
Street, Edinburgh EH8 8JR, Scotland, United Kingdom.
PUB TYPE Information Analyses (070) -- Reports - Research (143) --
Tests/Questionnaires (160)
EDRS PRICE EDRS Price MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Applied Music; Educational Research; Elementary Secondary
Education; Foreign Countries; Literature Reviews; *Music
Activities; *Music Education; *Music Techniques; *Musical
Instruments; National Surveys; Questionnaires
IDENTIFIERS Instrumental Music; *Scotland

ABSTRACT

Changes in the provision of musical instrument instruction provided by local authorities in Scotland since local government reorganization are charted in this research report. The report outlines some of the more important messages from recent research about the value of musical instruction, reviews the findings of some recent surveys of the provision of musical instrument instruction, and presents the findings of a survey of all Scottish education authorities on their provision of musical instrument instruction. The survey covered a number of major areas, including: the extent of provision; numbers of pupils involved; range of musical activities provided and instruments taught; numbers of instructors; budgetary provision; and policy on the charging of fees. The report's research showed that the numbers of pupils receiving musical instrument instruction seem to be holding steady but that there are signs of pressure on instrumental service; the number of instructors employed declined slightly over the period covered by the survey, and there was a rise in the number of authorities charging fees and a general rise in the level of fees. Contains 36 references, 11 tables of data, and a sample survey questionnaire. (BT)

ED 438 210

*The Scottish Council
for Research in Education*

A Review of Musical Instrument Instruction in Scotland

John Hall

RESEARCH REPORT SERIES

SO 031 274

PERMISSION TO REPRODUCE AND
DISSEMINATE THIS MATERIAL IN MICROFICHE
AND IN ELECTRONIC MEDIA FOR ERIC
COLLECTION SUBSCRIBERS ONLY
HAS BEEN GRANTED BY

R. Wake

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)

2A

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

- ☒ This document has been reproduced as
received from the person or organization
originating it.
- ☐ Minor changes have been made to
improve reproduction quality.

• Points of view or opinions stated in this
document do not necessarily represent
official OERI position or policy.

BEST COPY AVAILABLE

SCRE

2

A Review of Musical Instrument Instruction in Scotland

John Hall



The Scottish Council for
Research in Education

SCRE Research Report No 92

ISBN 1 86003 050 5

Copyright © 1999 The Scottish Council for Research in Education

First published September 1999

A report arising from research requested by the Scottish Office Education and Industry Department and carried out between May and December 1998.

The views expressed are those of the author and are not necessarily those of the Scottish Council for Research in Education or the Scottish Executive Education Department (successor to the Scottish Office Education and Industry Department).

Printed and bound by the Scottish Council for Research in Education, 15 St John Street, Edinburgh EH8 8JR.

Contents

	Page
1 Introduction	1
Background to the Review	1
2 Literature review	2
The value of music instruction	2
New Scientist	2
Nature	3
What do we know about levels of provision?	3
Arts Council	3
Associated Board	4
Coopers and Lybrand/MORI	4
HITS Surveys	5
Joining In	6
TES Surveys	7
Recent comment from Wales	9
The Arts Inspected	9
Effective Teaching and Learning in Scottish Secondary Schools: Music	10
An overview of the literature	10
3 The results of the questionnaire survey	11
The Education Authorities	11
Schools and Pupils	12
Activities and instruments	13
Instrumental instructors	14
Budgets	16
Charges	17
Impact of charges	18
4 In conclusion	20
References	22
Appendix A	24

Tables	Page
1 Numbers of pupils receiving music instruction in EAs	12
2 Number of EAs offering tuition in various instruments	14
3 Numbers of instructors employed by EAs	14
4 Full time equivalent numbers of instructors employed by EAs	15
5 Total number of pupils in EA per FTE instructor	15
6 Numbers of music pupils per FTE instructor	15
7 EA budgets for music instruction	16
8 Per capita budgets for music instruction	16
9 Spending per music pupil	17
10 Number of EAs which charge for music instruction	17
11 Maximum fee levels in EAs	17

I: Introduction

Background to the Review

In February 1998 the then Minister of Education addressed a seminar on music tuition at St Margaret's Academy, Livingston. During the course of the seminar he announced that he would like to commission a review of instrumental tuition in Scotland, in order to get a better picture of current patterns of provision. His successor supported that intention and the Scottish Council for Research in Education was commissioned to undertake the review. This report is the outcome.

There has been a great deal of coverage of music instruction in the educational press in recent months. Some of it will be dealt with later. Much press coverage has also been provoked by pledges given by English Ministers to protect the position of music instruction in schools. The subsequent decision by the Arts Council of England to make ten million pounds of lottery money available to the Schools Music Trust to promote music in English schools also attracted coverage. These issues are beyond the scope of this review.

The report is in two main sections. The first section touches on some recent academic work which uncovers some of the unexpected outcomes of musical instruction and then looks at previous research which has been conducted in these islands on levels of provision. The second part reports the results of a questionnaire survey of Scottish education authorities which was conducted over the summer of 1998.

Education authorities in Scotland have been through considerable change in the last few years. The local government re-organisation of 1996 led to the disaggregation of the previous regional authorities and the re-structuring of many local authority services, among them education, and within that the provision of musical instrument instruction. The new authorities have now been in operation for over two years. It is an opportune time to take stock of where they are.

Very little has been known about levels of provision of instrumental instruction. Cope and Smith commented in 1997 that 'so far as we have been able to determine, official data for instrumental instruction does not presently exist for Scotland as a whole' (Cope and Smith, 1997). Therefore, in response to the Minister's request for a review, this report sets out to do the following:

- briefly outline some of the more important messages from recent research about the value of musical instruction
- review the findings of some recent surveys of the provision of musical instrument instruction
- present the findings of a survey of all Scottish education authorities on their provision of musical instrument instruction. This survey covered a number of major areas of interest, including: the extent of provision; numbers of pupils involved; the range of musical activities provided and instruments taught; numbers of instructors; budgetary provision; and policy on the charging of fees.

2: Literature Review

The value of music instruction

There are several arguments which are commonly made in support of the value of learning music. The first of these is the 'culture and heritage' argument which points to the centrality of music in human culture and then argues that, if education is the passing on of our culture and heritage to future generations, then music must have a part in it. Whether one takes a 'high' or 'low', 'elitist' or 'popular' view of culture does not affect this argument.

The second argument points to the power of music to provide particular forms of insight and revelation, to 'move the spirit', and to provide a unique means of expression. To neglect these in education would be to restrict the scope of education.

Neither of these arguments in favour of music is based on empirical grounds: they are essentially matters which will be determined by the values of our society. The third argument, however, is amenable to empirical investigation. It is that learning music, and in particular learning to play a musical instrument, provides a form of mental and moral training which can impact upon the whole life of the trainee. It is claimed that learning music involves exercising certain mental skills which are also at the root of other forms of learning (so that learning music prepares the mind for other types of learning), and that the discipline, self-control and ability to relate to others required for successful music making are personal qualities which are also likely to enhance the individual's propensity towards learning in other contexts.

Evidence in support of these claims has been growing. Howard Gardner's (1983, 1996) theory of multiple intelligences has provided several researchers with a framework for investigating the relationship between learning a musical instrument and developing other abilities. Research has suggested causal links between music instruction and linguistic ability (Hurwitz, Wolff, Botnick and Kolas, 1975; Lamb and Gregory, 1993; Cutietta, 1996); logical-mathematical ability (Costa-Giomi, 1997); spatial ability (Rauscher, Shaw and Ky, 1993, 1995; Rauscher, Shaw, Levine, Ky and Wright, 1994; Costa-Giomi, 1997); and intrapersonal abilities (O'Neill, 1997; Costa-Giomi, 1997).

Two recent empirical studies which add support to these claims and which received wide publicity are particularly worthy of note. Reports of their findings appeared in *New Scientist* and *Nature*.

New Scientist

In the *New Scientist* of 18 May 1996 Rob Edwards reported some work by Maria Spychiger of the University of Fribourg and Jean-Luc Patry of Salzburg University which indicated the beneficial effects of music instruction on the language and social skills of children. They had conducted a study of 1200 Swiss school children aged 7-15, in 70 classes split into 35 control and 35 test classes. The test classes were given additional 45 minute music instruction in place of some of their normal language and mathematics classes. These classes included

group singing and the playing of musical instruments. This continued for three years. At the end of this time the researchers found no measurable differences in the intelligence of the two groups, but did find that the test group had better language scores than the control group, and were no worse at mathematics (despite having reduced teaching time for mathematics). They also found that the test group exhibited less social tension, were more co-operative with their teacher, and more friendly to each other.

Nature

Gardiner and his colleagues (Gardiner *et al*, 1996) report the results of a study of 96 pupils aged 5-7 years in eight classes, four test and four control. The test classes 'participated in a music and visual arts curriculum which emphasised sequenced skill development'. The report does not go into detail about the curriculum used but does refer to it being based upon Chosky (1981) *The Kodaly Concept: Creating an Environment for Musical Learning*. Their results, using standardised achievement tests, showed enhanced gains in reading and mathematics scores for the test groups and there were also indications of a differential improvement in attitude and behaviour. The experiment was repeated in the following year with similar results. They conclude:

... our data show that when students discover that participation in arts activities is pleasurable, they become motivated to acquire skills in the arts on which our programme focuses, with two types of result. First, from realising that they can learn such challenging but desirable skills, students' general attitude towards learning and school can improve. Second, learning arts skills forces mental 'stretching' useful to other areas of learning: the maths learning advantage in our data could, for example, reflect the development of mental skills such as ordering, and other elements of thinking on which mathematical learning at this age also depends.

Further details of these studies, and of earlier results from implementing Kodaly methods in special music schools in Hungary in the 1950s, have also been reported in *The Fourth R: the case for music in the school curriculum* (MIA, 1998). There would now seem to be a growing body of evidence that musical instruction does have an impact on learning in other areas of the curriculum.

What do we know about levels of provision?

There have been a number of attempts over the five years before this survey was undertaken (to go back no further) to document the nature and extent of musical instrument instruction in the United Kingdom. This has been a period of change for education authorities and instrumental services, both north and south of the border. Some of the main attempts to map this territory are described below, together with their most salient findings.

Arts Council

Rogers (1993), in reviewing arts provision in England for the Arts Council, found that a third of the local education authority advisory posts and half of the

advisory teacher posts in the arts had disappeared in England and Wales in the years since the Education Act of 1988.

Associated Board

In 1994 The Associated Board of the Royal Colleges of Music published a review of the teaching, learning and playing of musical instruments in the United Kingdom. However, it found that statistical data from the school sector was incomplete, and the report did not allow for any disaggregation of the data relating to Scotland. Nevertheless, it claimed to identify over 3 million children and nearly twelve million adults in the UK as being able to play a musical instrument. Whether all of these people were currently active in music making is another matter. It does, however, show the very high level of interest in playing music which exists in the population. A later estimate (National Music Council, 1996) reports that around 600,000 people in the UK regularly participate in amateur and voluntary music making.

Coopers and Lybrand/MORI

Coopers and Lybrand and MORI (1994) were commissioned by the Arts Council of England and the Calouste Gulbenkian Foundation (among others) to undertake a review of instrumental music services to schools in England and Wales. Coopers and Lybrand's contribution to the review was an investigation of the management and organisation of music services, and they had much to say about the delegation of budgets and 'externalisation' of services which had formerly been provided from within local education authorities. Briefly, they concluded that the experiences of LEAs with delegated budgets was generally positive; that there was no evidence of a decline in the numbers of pupils receiving instruction; and that where fees for instruction are set, it is necessary to have a policy for remission of fees for pupils from less advantaged homes.

They found that only a few services had been 'externalised' (essentially privatised, but allowing for the possibility of other forms of organisation than private companies). These services had not broken new ground in either financial viability, operational style or range or character of the services offered. They noted a growing reliance on private funding (fees, voluntary contributions from parents and sponsorship) for instrumental music tuition, but also concluded that there was a continuing need for LEA funding for activities at school and local levels.

The MORI survey provided most of the empirical, quantitative evidence for the review. This was carried out in 1993 and was based on questionnaires sent to random samples of 450 primary and 450 secondary schools, plus questionnaires to an additional 269 secondary schools in seven nominated areas. Response rates were reported as 46% (primary) and 58% (secondary).

Further questionnaires were sent to 115 LEAs in England and Wales. The response rate was 50%.

The more significant results were summarised as follows:

- There was no evidence that the proportion of pupils receiving instrumental teaching had declined between 1991-92 and 1992-93.

- Schools rated the quality of the service highly, and were more likely to say that it had improved rather than deteriorated since 1991.
- The service continued to reach only a small minority of pupils – about one in twelve.
- About half of all pupils were now being asked to pay fees towards the cost of instrumental tuition, with this proportion increasing.
- The majority of authorities had reduced the staffing budget for instrumental music teaching and the average proportion resourced from public funds had fallen seven per cent between 1992–93 and 1993–94.
- The average hourly charge made to schools by LEAs for instrumental music teaching, where the budget for the service was delegated, had doubled between 1992–93 and 1993–94.

(Coopers and Lybrand/MORI, 1994, paragraph 119)

Elsewhere it is made clear that public funding had fallen from 70% of costs in 1992–93 to 63% in 1993–94 and that the commonest sources of other funding were fees (in 72% of LEAs) and voluntary contributions from parents (in 52% of LEAs) (paragraph 501). Fees tended to be in the range £25–£35 per term (paragraph 226).

HITS Surveys

The organisation Heads of Instrumental Teaching, Scotland (HITS) has been active in recent years promoting the cause of instrumental instruction. They produced a number of documents in support of their service. The first of these was 'Instrumental Instruction in Scottish Schools: A position paper' (HITS, 1993) which drew on evidence from the United Kingdom Council for Music Education and Training and from a survey conducted by HITS members. They note the changes which had occurred in England and Wales which resulted in LEAs setting up Business Units and Trusts to run music services. The benefits of this they see as 'a more flexible and responsive service' together with possible increases in parental commitment and head teacher interest (in both cases because they are now paying for the service). However, there are disadvantages noted, including the disappearance of instrumental instruction in some areas; the growth in the charging of fees and lack of provision for the disadvantaged; a tendency for more expensive and less popular instruments to be neglected; and worries about continuity of provision between primary and secondary schools, staff contracts and morale, quality assurance and possible narrowing of the music curriculum in schools.

There is no empirical evidence from Scotland reported, though it is noted that 'At present instrumental education in Scottish schools employs some 690 FTE instrumental staff and indications are that this number will need to be increased if the demands from schools are to be met' (HITS, 1993). The document calls for continued provision of instrumental music; exemplar material on the management of instrumental services; and National Guidance for the teaching of instrumental music.

HITS followed this paper with a 'Survey of Instrumental Instruction in Scottish Schools' (HITS, 1994) which attempted to gain information from the nine regional authorities and three island authorities which then had responsibility for education in Scotland. Unfortunately, four of the regional authorities provided only partial information, or no information, and since this included some of the largest authorities the comprehensiveness of this survey was severely damaged. Nevertheless, HITS was able to identify that at that time there were at least 416 FTE music instructors in Scotland (this represented 481 actual staff) and there were some 28000 pupils receiving music instruction (these figures are likely to be under-estimates). At least eight of the authorities provided instruments free for learners, and only two were charging fees for instrumental tuition (although other fees were sometimes charged by other EAs for residential courses or membership of ensembles).

HITS has continued to be active in promoting musical instruction. In 1996 they issued a set of 'Guidelines for Instrumental Teaching in Scottish Schools' (HITS, 1996) and, at the beginning of 1998 HITS was closely involved with the seminar which led indirectly to the review of provision which is reported in this document.

Joining In

Joining In: an investigation into participatory music (Everitt, 1997) may not claim to be a comprehensive survey, but it is an extremely wide ranging overview of the whole area of participatory music making in the UK. It is one man's 'informal and discursive' review of 'a kaleidoscope not simply of music, but of conflicting ideas about music' which tries to include everything from orchestral and choral societies, brass bands and other community groups, through adult education initiatives, rock, jazz and folk musicians, to lone teenagers experimenting with sequencers and MIDI equipment in their bedrooms. Given the huge range of what it attempts to cover, much of what it has to say must be anecdotal or speculative, but the overwhelming impression which it leaves is of a vast diversity of musical activity, much of it well outside the mainstream, going on in all parts of the country.

However, the general tone of optimism, if not celebration, is abandoned when Everitt comes to discuss the role of local education authorities and the musical instruction services which they have traditionally provided. LEAs, in his view, have a key role in providing opportunities at a level wider than that of the individual school, but are no longer in a position to maintain those opportunities. He sees a 'decline in the power of the LEAs and in the size of their centrally held budgets' with corresponding rises in costs to schools, increases in fees, and potential decline in quality. He specifically disputes the MORI finding that the numbers of pupils receiving instruction is not in decline, and notes that:

... members of the National Association of Music Educators (NAME) in the Northern region [of England] claim that so far as they are concerned the situation is far worse than has been described; they are concerned by the increase in the numbers of pupils whose parents have to pay for tuition and confirm that cost is deterring children (especially

those from poorer families) from learning to play the larger and more expensive instruments. (Everitt, 1997, p72)

Everitt's note of concern is increasingly heard in discussions of instrumental teaching, and has been a feature of reporting in the educational press.

TES Surveys

The *Times Educational Supplement* has conducted a number of surveys of musical instrument instruction in recent years. The first of these was in 1995. The tone of it is evident in the headline: 'Hanging on by the fingernails'. The questionnaire survey was of education authorities in England and Wales and had a response rate of 68%. The main findings were:

- More than 40% of authorities no longer had a music adviser or inspector.
- One-third of the metropolitan authorities charged for instrument hire and three-quarters for tuition.
- One-third of the shire counties charged for tuition.
- 48% of the metropolitan district councils said cuts were having a bad effect on youth orchestras.
- Almost half of the shire counties reported an increase in staff.
- More than half the metropolitan authorities had a decrease in staff.

(TES, June 30 1995, p10.)

The survey did not extend to Scottish local (at that time regional) authorities, but did include a short piece by Willis Pickard which offered a mixed, but generally hopeful, view of the likely impact of the then impending reorganisation of local authorities in Scotland. He noted that there were at that time 675 instrumental instructors in Scotland, and that presentations for Standard Grade music had quadrupled since 1984. (TES, 1995)

By April 1996 Scottish optimism was fading and warnings were being sounded in the education pages of *The Scotsman*. Sean Purser reported instances of authorities introducing fees, disruption caused by re-organisation, and redundancies among instrumental instructors (*Scotsman*, 1996). However, these were only instances raised as warnings and the report did not offer evidence to warrant any general conclusions about levels of provision over Scotland as a whole.

In April 1998 the *Times Educational Supplement* launched a campaign, 'Music for the Millenium' which sought to highlight what it saw as the threat to instrumental music in schools. To support its concerns, it reported the results of a survey of primary schools throughout the UK. Questionnaires were sent to 2000 primary schools and 692 replies were received (35% response rate). Of these 500 were from schools in England, 83 from Scotland, 53 from Wales and 56 from Northern Ireland. Some of the main findings which they reported were:

- In 69% of schools pupils were charged for instrumental tuition.
- 61% of schools had some form of fee reduction for pupils from less well off families.

- 21% of schools in England, 20% in Wales, 13.5% in Northern Ireland, but only 1% in Scotland said that they planned to reduce the amount of time allocated to music teaching.
- With specific regard to Scotland the report noted that 'more than a third of children in Scotland received free music tuition, with most schools introducing charges only in the last year' however, 'they are less likely than their counterparts in Wales and Northern Ireland to be considered for subsidies if their families cannot afford to pay' (separate figures for the constituent nations of the UK were not given in the report).

(Adapted from TES, 1998a)

We are told that the questionnaire was sent to 'a representative sample' of primary schools, but with returns from only 83 out of 2300 Scottish primary schools it is difficult to know how representative of the general situation in Scotland the results of this survey might be.

Much of the main report was concerned with the situation in English schools where many music lessons rely on classroom teachers who are not trained in music, and where teachers felt increasingly pressured to reduce time spent on music in order to concentrate on basic literacy and numeracy. No mention was made of instrumental teaching services as such.

In July 1998 the TES continued its campaign by publishing the results of another survey, this time of local education authorities in England, Wales and Scotland. They obtained responses from 101 LEAs out of the 191 they contacted (73 English, 9 Welsh, and 19 Scottish). The main findings of the survey were:

In England

- Schools in one in ten LEAs have no access to a public music service.
- Fewer than one in ten pupils receive regular instrumental lessons.
- Most LEAs have cut back on full-time instrumental teachers, but there has been a big increase in part-time staff.
- Two in three councils report growing difficulties in recruiting instrumental teachers.
- Nine out of ten LEAs charge for instrumental lessons.
- Average charges have increased by more than 40% since 1995.
- The average charge is £54.70 per term.
- Around one in ten pupils receives subsidised lessons.

In Wales

- Access to music services is higher than in England and Scotland.
- About one in ten pupils receives weekly lessons.
- The average music charge is £23 per term.

In Scotland

- Nearly one in six (16%) of pupils have weekly lessons – the highest in Britain.

- The average charge is £38.30 per term.
- More than a quarter of pupils have subsidised lessons. (TES 1998b)

The accompanying report also notes that parents in Scotland have had to face the steepest rise in fees (66% up) over the last three years; that more pupils in Scotland receive subsidised instruction (27% in Scotland, 14% in England and 13% in Wales); and that 'the overall number of pupils taking instrument or singing lessons has risen in Wales and Scotland, both nations having a better record than England'.

Other figures given suggest that, compared with three years ago, 11 Scottish authorities (58% of respondents) are reporting more pupils participating in out of school music, and two (11%) reporting fewer. The comparable figures for England are 36 (49%) LEAs reporting more and 27 (37%) reporting fewer. Forty-two (58%) English LEAs think that changes in fees have affected the number of pupils taking up instrumental lessons and 28 (38%) think that there has been no effect. In Scotland, four (21%) authorities reported an effect from changes in fees and eight (42%) reported no effect (the numbers in this paragraph might be subject to slight error as they are the result of visual interpretation of graphical data).

The relatively high increase in fees reported in Scotland may well be the result of Scottish education authorities starting with fewer of them charging fees three years prior to the survey and there being a much lower level of fees at that time. Scottish education authorities were later to start charging than English LEAs.

Recent comment from Wales

A recent publication from HM Inspectors of schools in Wales (OHMCI, 1998) reports rising standards of music teaching in Welsh primary schools. The report is not about the contribution made by instrumental music services, but rather about the work of ordinary classroom teachers. However, commenting on it, Professor Roy James noted that there is an increasing level of concern about the provision of instrumental tuition, and that this is caused by their removal from local education authority control, the variety of arrangements which have replaced LEA control, and the growth in charging of fees (James, 1998). There is, however, no empirical data provided.

The Arts Inspected

The Arts Inspected (Clay et al, 1998) is a collection of examples of 'good practice' drawn from the experience of OFSTED inspections in England and Wales. It is not a survey of current provision, but rather an exhortatory guide to what can be done. Beyond the statement that 'the great majority [of schools] ... offer extra instrumental lessons or the opportunity to participate in ensembles' it has little to say about general levels of provision of music instruction. It does, however, contain many examples of practice which may be of great interest to teachers.

It also offers a rationale for the teaching of the arts. They are seen as 'intrinsic components of human culture, heritage and creativity' which are 'a

response to our thirst for knowledge, insight and revelation', and they help to develop qualities of 'structure, discipline, rigour and a positive response to challenge' Which brings us back to the notion of musical education having cultural, spiritual and training dimensions with which we started.

Effective Teaching and Learning in Scottish Secondary Schools: Music

In Scotland, *Effective Teaching and Learning in Scottish Secondary Schools: Music* (HMI, 1998) is a report primarily concerned with school music departments and does not address issues of local authority provision in depth. However, it does note that

The range of instrumental instruction which can be offered often depends on local, available expertise. 'In the national context, the overall level of provision varies both within and between education authorities. Instrumental instruction is a scarce resource and, while it is firmly embedded in the music education system, it is not a statutory requirement. However, education authorities have recognised that without instructors the range of instruments taught in schools would be greatly reduced and many pupils would fail to reach their potential. Consequently, despite competing demands on their budgets, they have endeavoured to sustain provision of the service at a reasonable level.

(HMI, 1998, paragraph 3.5)

They also note that "the great majority of schools ... offer instrumental instruction" (paragraph 4.7) and that "Instrumental instruction offered on a range of instruments by visiting instructors is almost invariably well structured and enables pupils to develop skills in a progressive way". (paragraph 5.10)

An overview of the literature

How can we summarise what the literature is telling us? For a start, it seems clear that there are compelling reasons to believe in the value of musical instruction. There is now enough evidence to support contentions about the beneficial impact of music instruction on other learning for these claims to be taken seriously. What is not yet clear is the mechanism whereby this effect occurs or the ideal conditions to bring it about (ie what type of musical instruction is most effective?) Further research may illuminate these questions in time.

- The empirical evidence about current levels of provision is patchy, sometimes incomplete, sometimes contested, and sometimes anecdotal, but there does seem to be enough evidence to justify some of the concern which has been expressed about provision. In England and Wales there appears to have been a drop in provision and an overall rise in fees, but the impact has perhaps been uneven with the old metropolitan authorities most likely to be adversely affected. There may be less of an effect in Scotland. Certainly the charging of fees seems to have arrived in Scotland later than in England and Wales. The uncertainty caused by local government re-organisation may have had much to do with raising levels of apprehension. It is now time to turn to the findings of the questionnaire survey and examine the current situation in Scotland more closely.

3: The Results of the Survey

The Education Authorities

- The questionnaire was sent to all 32 Scottish education authorities. Twenty-nine replies were received. The EAs ranged in size from one with 22 schools (19 primary and 3 secondary) to one with 234 schools (202 primary and 32 secondary). The questionnaire was sent out in July 1998 for return by the end of August 1998. In the event several responses were delayed. The respondents were asked a range of questions about access to music instruction, instruments covered, numbers of instructors, budgets and fees. The questions asked for retrospective details of the last two years (1996–7 and 1997–98) and prospective forecasts for the current year (1998–99). It was hoped that this might enable any trends to be identified.
- Directors of Education were asked to identify appropriate education authority staff to whom we could direct our questionnaires. We were interested to note that four of these potential respondents were members of the education directorate (Assistant Director or above), four were advisers, nine were specifically identified as having a music co-ordinating or managing role, and 16 were other education department officials (education officers, development officers, or answering in an unspecified capacity). On the face of it, this would seem to support the observation that since the re-organisation of local government in 1996, roles previously undertaken by education advisers are now being undertaken by a range of different personnel. It may be that a new role of 'arts manager' is emerging in education authorities.
- The numbers of primary pupils in the EAs ranged from 2326 to 49005, and the numbers of secondary pupils ranged from 1779 to 29459. Total numbers of primary and secondary pupils in each EA ranged from 4105 to 78464 (1997–98 figures). It is clear that the EAs vary widely in both population and geographical extent and comparisons between authorities are by no means easy.
- Not all EAs were able to answer all the questions in the questionnaire, and some answers were estimates. This particularly applied to figures for 1998–99. Several EAs noted that they would not have confirmed the numbers of pupils receiving musical instrument instruction until the end of September (after the return date for the questionnaire).
- All EAs provide some musical instrument instruction to at least some pupils at both primary and secondary level.
- Several EAs returned additional materials with their completed questionnaire. These included five policy documents, service agreements or service handbooks (terminology varied) and four sets of information documents for parents. The policy documents showed EAs giving careful thought to what they were doing and the impact it might have (eg in

discussing charging policy) and at least one reflected the acknowledged influence of the HITS Guidelines.

Schools and Pupils

- Thirteen EAs said that musical instrument instruction was available to pupils in all of their primary schools. Twenty-eight said that it was also available to pupils in all of their secondary schools. The single exception to full secondary school coverage was an EA with what they described as 'geographic and demographic' problems. This EA provided coverage in 80% of secondary schools.
- The availability of musical instrument instruction to primary schools in those EAs which did not provide full coverage ranged from 36% to 88% of schools.
- The total number of pupils provided with musical instrument instruction in each of the last three academic years, in each EA, ranged as shown below in Table 1.

Table 1: Numbers of pupils receiving music instruction in EAs

<i>Year</i>	<i>Number (Range)</i>	<i>Percentage (Range)</i>	<i>Mean (per EA)</i>	<i>Median (per EA)</i>	<i>No. of EAs responding</i>
1996-97	384-7000	3.9%-9.5%	1839	1422	20
1997-98	250-7700	3.3%-15.6%	1840	1395	24
1998-99	250-8100	3.3%-10.3%	1827	1391	22

Not all EAs could provide figures for all years. 1997-98 is the best covered year. The 15.6% in that year is from an EA which could not provide figures for the other years. The inter-quartile range of coverage is between 5% and 8% of the school population in each year.

The questionnaire returns are not complete, so cannot give us accurate totals for the whole of Scotland but, from the figures supplied, we can say that there were 36783 pupils in 20 EAs receiving musical instrument instruction in 1996-97; 44150 in 24 EAs in 1997-98; and 40181 in 22 EAs in 1998-99.

- The mean figure shows a very slight decrease in the numbers of pupils receiving music instruction over the period covered by the questionnaire. However, this hides considerable variation between EAs. Numbers receiving instruction had increased in 14 EAs and decreased in 6 EAs. Not all EAs could provide figures for all years, so comparisons were not always possible. (There is no obvious connection between changes in numbers and any introduction of, or changes to, charges. Six of the 14 reporting higher numbers had increased charges, while four of the six with numbers down had not increased charges. Comments written on some of the questionnaires and received by telephone suggest that the relationship between charging and numbers is not straightforward. See below: "Impact of charges".)
- Twenty-six EAs had procedures in place for selecting pupils for instruction, and three said that they did not. Selection procedures were very varied. The

questionnaire contained an open question which simply asked the respondents to describe their selection procedures. Six EAs specifically mentioned that they used the Bentley test (a test with set sections which, for example, ask pupils to repeat tapped rhythms and identify changes of pitch in short melodic phrases), sixteen EAs mentioned some form of test without specifying what it was, four explicitly said that they did not use a test, seven mentioned interviews with the pupils (although this could probably be assumed to happen in all cases), and eleven mentioned consulting with the pupil's class teacher or head teacher. Factors which were mentioned as important (other than test results) included physical suitability for the chosen instrument, enthusiasm, motivation and what was referred to by two respondents as 'stickability' or perseverance (the importance of this last factor has recently been reinforced by research reported by O'Neill, 1997). Clearly there is a wide variety of practice with regard to selection of pupils.

- Information on the numbers of applications for musical instruction was not gathered in the survey, but one respondent commented that "demand for instrumental lessons will almost always be greater than provision will allow" and two others referred to "waiting lists" or "reserve lists" which they maintain. A fourth respondent mentioned in a telephone conversation to the researcher that the number of applicants was always greater than the number of places available.

Activities and instruments

- Twenty-six EAs have some other form of centrally provided musical activity (eg regional orchestras or music camps), and one said that it did not. Out of school music centres, and residential courses were mentioned by many respondents and there was a large variety of bands, orchestras and ensembles covering strings, brass, woodwind, pipes, fiddle and clarsach as well as full orchestras and choirs. Some respondents demonstrated an obvious pride in the activities of these groups and listed them and their achievements in great detail. As the public face of the instrumental service (and indeed the education service) they are clearly valued.
- Twenty-six EAs have a policy on providing instruments for pupils. Twenty-four have a central pool of instruments for loan, six have a rental scheme, and 11 have a purchasing scheme. Four EAs said that they had none of these, but in each of these four some comment was made that instrument provision was in the hands of the schools.
- Strings, woodwind, brass and percussion instruments are the most widely available, and they are more likely to be available to pupils in secondary schools than those in primary schools. Fewer EAs offer other instruments listed in the questionnaire and, where they do, they are less likely to be available to all schools. Other instruments, not listed in the questionnaire but mentioned by EAs, included clarsach (7 EAs), traditional fiddle (1 EA), and recorder (1 EA).

Table 2: Number of EAs offering tuition in various instruments

	Primary Schools			Secondary Schools		
	1996-97	1997-98	1998-99	1996-97	1997-98	1998-99
Strings	28	28	28	28	28	28
Woodwind	24	24	26	29	29	29
Brass	28	28	29	29	29	29
Piano	14	15	15	19	19	19
Keyboard	9	8	10	15	15	16
Guitar	8	8	10	22	23	23
Percussion	4	5	6	27	27	27
Bagpipes	12	14	14	15	14	15
Voice	8	8	8	15	14	14

Instrumental instructors

- The numbers of instructors employed by EAs, and their full-time equivalents (FTE) vary greatly between authorities. This is not surprising given the differences in the sizes of EAs. However, there are also considerable differences in the ratio between number of pupils per instructor (based on the total number of pupils in the EA) and the ratio between numbers of music pupils per instructor. The numbers of instrumental instructors employed by EAs were in the ranges as shown in Table 3.

Table 3: Numbers of instructors employed by EAs

Year	Number (Range)	Inter-quartile range	Mean (per EA)	Median (per EA)	No. of EAs responding
1996-97	8-92	17-32	28.5	22	29
1997-98	8-77	16-31	27.1	23	29
1998-99	8-77	17-32	27.1	23	29

Note: The inter-quartile range is such that 25% of responses lie below the lower figure, 50% lie between the two figures, and 25% lie above higher figure.

The total number of instructors employed in the 29 EAs which responded to the questionnaire was 826 in 1996-97; and 787 in both 1997-98 and 1998-99. Although this shows a decline in the numbers employed in the period covered by the survey, it is nevertheless an increase on the 675 instructors reported to be employed in Scotland by the TES in 1995. In some cases EAs made it clear that a single instructor may teach more than one instrument (eg brass and woodwind). In such cases the instructor was only counted once. However, it is possible that there are instances of 'double counting' hidden in the data which were not made explicit by the respondents. This might go some way towards explaining the difference between these figures and those reported by the TES in 1995.

- The FTE of instructors employed were in the ranges as shown in Table 4.

Table 4: Full time equivalent numbers of instructors employed by EAs

Year	FTE Number (Range)	Inter-quartile range	Mean (per EA)	Median (per EA)	No. of EAs responding
1996-97	5.6-65.8	12.7-28.9	21.6	16.3	28
1997-98	5.6-58.7	13.3-27.0	20.7	16.1	28
1998-99	5.6-58.7	13.45-24.0	20.4	17.0	28

The total FTE in the 28 EAs which responded to this question was 606.1 in 1996-97, 579.8 in 1997-98, 571.4 in 1998-99. Again this shows a slight decline in the period covered by the survey. It is also considerably fewer than the 690 FTE reported by HITS in 1993 (HITS, 1993). The rise in the number of actual staff (assuming that it is not a result of 'double counting') and the fall in the FTE suggests an increase in part-time working for instrumental instructors. However, we were told by several EAs of arrangements which they had whereby staff were shared between authorities. We cannot be certain that all such instances were reported to us, and they make interpretation of these figures less straightforward.

- The total numbers of pupils in each EA for each FTE instructor were as shown in Table 5.

Table 5: Total number of pupils in EA per FTE instructor

Year	Pupils/FTE (Range)	Inter-quartile range	Mean (per EA)	Median (per EA)	No. of EAs responding
1996-97	290-2412	991-1516	1236	1247	26
1997-98	297-2401	995-1458	1249	1245	28
1998-99	285-2444	1054-1435	1282	1241	23

In fact these figures include EAs at the extremes of the range. Most EAs fit into the somewhat narrower range between 800-1700 pupils per FTE instructor. Nevertheless, these 'pupil/teacher' ratios reveals a very wide range of provision in EAs with more instructors per head of population in some areas than in others.

- The numbers of music pupils which each instructor has to deal with also varies between EAs as shown in Table 6.

Table 6: Numbers of music pupils per FTE instructor

Year	Music pupils/FTE instructor	Inter-quartile range	Mean (per EA)	Median (per EA)	No. of EAs responding
1996-97	47-185	56.7-94.2	81.7	76.2	20
1997-98	38-203	64.6-99.6	84.7	77.9	24
1998-99	38-203	64.1-105.2	86.0	71.6	22

Again there are extreme cases, and the inter-quartile ranges show a narrower spread, but even these confirm the differences in the levels of provision which

exist in different places, with instructors in some areas apparently being asked to deal with many more pupils than in others. Some of the difference may be accounted for by geographic and demographic factors (densely populated urban areas versus sparsely populated rural areas). What we do not know is the extent to which these differences may be accounted for by differing emphases on individual or small group instruction in different EAs. We have no information from the EAs on whether they concentrate on individual or group instruction.

Budgets

- The budgets for musical instrument instruction of each of the EAs in each of the last three years fell into the following ranges as shown in Table 7.

Table 7: EA budgets for music instruction

Year	Budget (Range)	Inter-quartile range	Mean (per EA)	Median (per EA)	No. of EAs responding
1996-97	£130000-£1303692	£260506-£651748	£489697	£390000	23
1997-98	£130000-£1344654	£291500-£691328	£496002	£405217	24
1998-99	£143000-£1384616	£339563-£620050	£514220	£421874	24

- Expressed as per capita sums (based on the total number of pupils in each EA) these budgets were as shown in Table 8.

Table 8: Per capita budgets for music instruction

Year	Per Capita Budget (Range)	Inter-quartile range	Mean (per EA)	Median (per EA)	No. of EAs responding
1996-97	£9.43-£88.85	£14.58-£19.51	£21.23	£17.76	22
1997-98	£9.39-£88.03	£16.48-£21.65	£22.12	£18.87	24
1998-99	£10.37-£94.28	£16.94-£22.98	£23.26	£19.29	21

The EA with the highest per capita budget in each of these years is an island authority with particular geographical problems which may account for the high cost of provision. The second highest per capita budget in each year is: 1996-97 = £30; 1997-98 = £31; 1998-99 = £33. This narrows the range considerably but still reveals large differences between authorities.

- There is a general tendency in these EAs for higher per capita spending to be associated with lower fees, higher percentage take-up of music instruction by pupils, a higher number of FTE music instructors, and higher spending per music student. There is also a tendency for higher per capita spending to be associated with a lower ratio between the total number of pupils in the EA and numbers of FTE instructors (ie fewer pupils per instructor).
- The pattern of spending per music pupil was (based on the music instruction budget divided by the number of music pupils) is shown in Table 9.

Table 9: Spending per music pupil

Year	Spending per music pupil (Range)	Inter-quartile range	Mean (per EA)	Median (per EA)	No. of EAs responding
1996-97	£176.03-£429.37	£225.35-£362.80	£291.21	£266.07	19
1997-98	£174.63-£564.00	£222.40-£364.57	£304.50	£292.32	22
1998-99	£170.94-£584.00	£230.32-£376.82	£318.60	£305.90	20

- Three EAs reported a drop in budget between 1996-97 and 1997-98. A different four EAs reported a drop in budget between 1997-98 and 1998-99. In other cases budgets rose. Note that the rise in total mean budgets does not quite keep pace with assumed inflation of 3% over the period covered.

Charges

- The number of EAs which charged for musical instrument instruction over the three years was as shown in Table 10:

Table 10: Number of EAs which charge for music instruction

Year	No. of EAs with charges	No. of EAs with no charges
1996-97	15	13
1997-98	18	10
1998-99	18	10

In ten of these EAs there had been an increase in charges over these years.

- In EAs which levy charges, there has been a general rise in the level of charges in the last three years. The scale of fees covered the following ranges (these are the maximum fees charged by the EAs – many waive fees or have reduced fees for some pupils) as shown in Table 11.

Table 11: Maximum fee levels in EAs

Year	Maximum fees charged per annum (Range)	Inter-quartile range	Mean (per EA)	Median (per EA)	No. of EAs responding
1996-97	£15-£180	£42-£100	£77.57	£78.00	14
1997-98	£40-£180	£75-£100	£97.70	£80.00	17
1998-99	£40-£228	£79-£118	£103.17	£80.00	19

- Three EAs make additional charges for instrument hire (these do not take the total charges outwith the above ranges). In some cases estimates of per annum charges have had to be made from per term or per lesson charges.
- There are no charges for instrumental instruction for those pupils who are studying towards an SQA examination or module (Standard Grade, Higher Grade or National Certificate).
- Fee structures in some EAs were very complex, with different charges for group or individual instruction and various levels of concession.
- In the 18 EAs where charges are levied, six definitely waive the charges for those pupils whose families are in receipt of some form of benefit (this may be based on income support, family credit or free school meals), and

another two reduce the charges for such pupils. The other 10 EAs did not provide the information about whether they had any fee waiver or reduction scheme. Some EAs also reduce charges for any second or subsequent member of a family to receive tuition.

- Only one EA which did not charge for musical instruction at the time of the survey said that it had plans to consider charges in future. One other non-charging EA expressed a worry that it may be forced to do so at some time.

Impact of charges

- Data provided by the EAs reveals a tendency for the percentage of the school population which takes part in music instruction to be lower in EAs where fees are higher. The correlation between the two is low and the figures must be treated with some caution. ($r = -0.23$) They certainly do not tell us anything about the impact of increasing fees in any one EA.
- Three EAs introduced charges in the period covered by the questionnaire. In all three EAs the overall budget for musical instrument instruction rose over this period.
- In one of these three EAs the number of pupils receiving musical instrument instruction rose from just over 1000 to just over 1100. In the other two numbers fell slightly (by 60 to 2800 in one EA, and by 30 to 2762 in the other). The second of these EAs with reduced numbers had no figures for 1998–99 and reported that “This is difficult to assess because of the recently introduced charging scheme”.
- One of the EAs which had introduced charges commented that “Instructors have reported no decline in uptake following changes”. However another EA, which had introduced charges before the period covered by the questionnaire, commented that “The introduction of charging has proved to be a barrier for some pupils. This is hard to quantify as people are reluctant to state publicly that cost is a problem”.
- The respondent in one EA telephoned the researcher to discuss aspects of the questionnaire. This respondent expressed the view that as the number of places for instrumental tuition was limited, and the number of applicants was greater, there would be no apparent drop in number of music pupils in the EA (all the places would be filled from a smaller pool of applicants). There was, in this respondent's view, a noticeable drop in the number of applicants for places and cited one school where there had been 25 applicants two years ago, 15 last year and 10 this year. This was ascribed to the influence of fees. The respondent also noticed a trend for those pupils who have been taking Standard Grade or Highers to drop out after their examinations. This is because they receive free tuition for examinations but have to start paying fees afterwards. In the view of this respondent more well-off areas are not affected by this trend, and those on income support are also still coming forward. The main impact appears to be on families just above income support level – “The damage is being done in less well off areas” – and this is affecting the social mix of orchestras.

- However, this research did not gather data on the numbers of applicants in each EA or on the socio-economic backgrounds of those taking part in musical instrument instruction. Any evidence we have is largely anecdotal, but may justify further investigation.
- In the 10 EAs which had increased their fees over the period covered by the questionnaire, six reported increases in the numbers of pupils receiving musical instrument instruction, three reported decreases and one did not provide figures. In the same EAs, over the same period, seven reported increases in their budget for musical instrument instruction, two reported decreases and one did not supply figures.
- These figures do not reveal any straightforward relationship between the introduction of, or increases to, charges, overall budgets, and numbers of pupils participating in musical instrument instruction. There are, however, hints from respondents that the impact of charges may be masked by several factors including the reluctance of some families to admit that finance is a problem; the limited (and hence rationed) supply of instruction disguising the drop in demand; and the differential impact of charging on families in differing economic circumstances.

4: In Conclusion

What we have here is a very mixed picture. It is clear that making general statements about musical instrument instruction in Scotland as a whole must be hedged around with provisos and conditions. The education authorities differ far too much for simple comparisons too be made between them. What could be said that would be equally pertinent to the City of Edinburgh and the Western Isles, or Glasgow and Shetland? Population density, geography, socio-economic factors and musical traditions are all extraneous factors which will affect the ways in which an instrumental service operates and the levels of provision it supplies.

Having said that, some conclusions can be reached. Numbers of pupils receiving instruction are holding up. Services are still being provided. There is a healthy range of musical instruments being taught (and learnt), and a variety of activities which allow pupils to play them taking place in many parts of the country. Much of this is the traditional woodwind, brass and strings with school, area and regional orchestras, but there is also a healthy variety of other forms of music making with traditional music (pipes, fiddle and clarsach), jazz ensembles and rock bands. Many authorities remain proud of the musical achievements of their youth. They are ambassadors for the authorities, and they would abandon them with reluctance.

But there have been pressures on instrumental services. Because these have not been destructive does not mean that they have not impacted, or that they can be discounted. Budgets have held up, but have had to face stringency. The rise in the number of authorities charging fees, and the general rise in the level of fees, are facts. We still cannot be sure what impact this is having, but there are suggestions that it might be a submerged impact which is hidden by the rationing of training places. Reason suggests that it is likely to be a differential impact based on parental income. The existence of schemes for the remission of fees may simply be moving the problem away from the obvious social groups and disguising it more subtly.

The number of instructors employed declined over the period covered by the survey, and there has been a slight decline in the FTE of instructors employed, although the number now employed is higher than that reported by others in earlier years. There is also a suggestion in the data that there has been an increase in the number of instructors who are working part time. This is based on an inference from the data, and cannot be conclusively shown, but it worth pondering what the impact of this might be on the level and quality of the service. At the moment we cannot tell.

There are quite a few unanswered questions left. Questions about drop outs, teaching methods, and the effectiveness of teaching are still to be addressed. To them we can add several others. There is a range of social justice questions: What is the social mix among the pupils who take up musical instruments? What is the gender balance? Are pupils with special needs catered for? Are the selection procedures being used the most effective and fair? We cannot ignore the educational impact of the social interactions provided by

musical activities and there seems a sound case to be made, on educational as well as egalitarian grounds, that these should be wider rather than narrower.

Then there are questions about the management of services: Is there a quality assurance system? Are there guidelines for the employment of staff? Is there a promotion structure? What about the provision of resource centres, music libraries and technicians? Is the instrumental service simply a managed service for the authority or does it have a role to play in providing advice to schools? What is, and what should be, the relationship between the instrumental service and schools? And what about the wider community? In an age of lifelong learning are instrumental services only for school pupils?

Researchers have a habit of producing more questions than answers. That may be what happens when you look closely at something. At least we have now looked and can begin to provide some of the answers.

References

- The Associated Board of the Royal Colleges of Music (1994) *Making Music: A review of the teaching, learning and playing of musical instruments in the United Kingdom*.
- Byrne, C. and Sheridan, M. (1997) A Theoretical Model for Improving Children's Abilities in Composing and Improvising. Position Paper for Scarlatti Project Discussion Group. Available at <http://cvu.strath.ac.uk/HyperNews/get/scarlatti.html>
- Chosky, L. (1981) *The Kodaly Concept: Creating an Environment for Musical Learning*. Prentice-Hall, Englewood Cliffs, NJ.
- Clay, G., Hertrich, J., Jones, P., Mills, J. and Rose, J. (1998) *The Arts Inspected*. Heinemann / Office for Standards in Education.
- Coopers and Lybrand / MORI (1994) *Review of Instrumental Music Services*. Incorporated Society of Musicians.
- Cope, P. (1997) Maximising Participation in Musical Instrument Playing. Paper presented at the British Educational Research Association Conference, 1997. Available on Education-line at <http://www.leeds.ac.uk/educol/>
- Cope, P. and Smith, H. (1997) Policy Change in a Research Vacuum: Why don't we know more about the teaching and learning of musical instruments? Paper presented at the Scottish Educational Research Association Conference, 1997. Available on Education-line at <http://www.leeds.ac.uk/educol/>
- Cope, P. and Smith, H. (1998) Selection and Equity in Standard Grade Music. Paper presented at the Scottish Educational Research Association Conference, 1998.
- Costa-Giomi, E. (1996) The McGill Piano Project: effects of piano instruction on children's cognitive abilities, academic achievement, and self esteem. Paper presented at the 12th National Symposium on Research in Music Behaviour. May 1997. Minneapolis, MN.
- Cutietta, R. (1996) Language and music programmes. *General Music Today*, 9(1), pp26-31
- Edwards, R. (1996) Children learn faster to the sound of music. *New Scientist*, 18 May 1996, p6.
- Everitt, A. (1997) *Joining In: an investigation into participatory music*. Calouste Gulbenkian Foundation.
- Gardiner, M.F., Fox, A., Knowles, F., and Jeffrey, D. (1996) Learning Improved by Arts Training. *Nature*, 381, p284.
- Gardner, H. (1983) *Frames of Mind*. New York: Basic Books Inc.
- Gardner, H. (1996) Recent Theories of Intelligence. In: *Intelligence Multiple Perspectives*. Gardner, H., Kornhaber, M.L., Wake, W. (eds) Harcourt Publishers Ltd.
- HITS (1993) *Instrumental Instruction in Scottish Schools, A Position Paper*. Heads of Instrumental Teaching, Scotland.
- HITS (1994) *Survey of Instrumental Provision in Scottish Schools*. Heads of Instrumental Teaching, Scotland.
- HITS (1996) *Guidelines for Instrumental Teaching in Scottish Schools*. Heads of Instrumental Teaching, Scotland.
- HMI (1998) *Effective Teaching and Learning in Scottish Secondary Schools: Music*. SOEID, Edinburgh.
- Hurwitz, I, Wolff, P.H., Bortnick, P.D. and Kolas, K. (1975) Non-musical effects of the Kodaly music curriculum in primary grade children. *Journal of Learning Disabilities*, 8, pp45-51.
- James, R. (1998) We are a musical nation! *Education Journal*, November 1998, p7.
- Lamb, S.J. and Gregory, A.H. (1993) The relationship between music and reading in beginning readers. *Educational Psychology*, 13, pp19-26.
- MIA (1998) *The Fourth R: the case for music in the school curriculum*. Music Industry Association, London.
- National Music Council (1996) *The Value of Music*. Report into the value of the UK music industry. University of Westminster.
- OHMCI (1998) *Standards and Quality in Primary Schools: Good Practice in Music*. OHMCI, Cardiff.
- O'Neill, S.A. (1997) The role of practice in children's early musical performance achievement. In: *Does Practice Make Perfect? Current Theory and Research on Instrumental Music Practice*. Jorgensen, H. and Lehmann, A.C. (eds), NMH-publikasjoner, Oslo, Norway.

- Rauscher, F.H., Shaw, G.L., and Ky, K.N. (1993) Music and spatial task performance. *Nature*, 365, p611.
- Rauscher, F.H., Shaw, G.L., and Ky, K.N. (1995) Listening to Mozart enhances spatial-temporal reasoning: Toward a neurophysiological basis. *Neuroscience Letters*, 185, pp44-47.
- Rauscher, F.H., Shaw, G.L., Levine, L.J. Ky, K.N. and Wright, E.L. (1994) Music and Spatial Task Performance: A Causal Relationship. Paper presented at the Annual Meeting of the American Psychological Society, Los Angeles, CA. 1994.
- Rogers, R. (1993) *Education - Looking over the Edge: The debate: Advisory structures for the arts in education*. London: Arts Council of Great Britain.
- Scotsman (1996) Threatening Tones. *The Scotsman*. 25 April 1996.
- Sharp, C. (1995) *Providing Instrumental Music Tuition*. NFER.
- Sheridan, M. and Byrne, C. (1997) Music: A Source of Deep Imaginative Satisfaction? Paper presented at the Scottish Educational Research Association Conference, 1997. Available on Education-line at <http://www.leeds.ac.uk/educol/>
- TES (1995) Hanging on by the fingernails. *Times Educational Supplement*, 30 June 1995, p10.
- TES (1998a) Schools improvise to keep their music alive. *Times Educational Supplement*, 24 April 1998, pp6-7.
- TES (1998b) Councils sing the blues. *Times Educational Supplement*. 31 July 1998, p4.

Appendix A

Musical Instrument Instruction: A Questionnaire for Education Authorities

In February 1998 the Minister of State with responsibility for Education within the Scottish Office addressed a seminar on Music tuition at St Margaret's Academy, Livingston. During the course of the Seminar, the Minister announced that he would like to commission a review of instrumental tuition in Scotland, in order to get a better picture of current patterns of provision.

The Scottish Council for Research in Education has now been commissioned to review arrangements made for instrumental provision by Scottish Councils since the reorganisation of local government. This questionnaire is part of that process.

The questionnaire seeks to find out about the provision for instrumental tuition which is made centrally by education authorities. It is not concerned with the normal work of school Music Departments. It asks for details of provision in the period of the last two academic years, and the coming academic year. We apologise if this coverage makes the questionnaire appear unduly complex and hope that you will bear with us in seeking to clarify the current position regarding music tuition in Scotland, and identify any trends which are discernible since reorganisation. If you have difficulty answering any of the questions please supply such information as you can. You may annotate any of the questions and attach further information if you feel that this would clarify your answers.

If you have any questions about this questionnaire, or about the review in general, please contact Dr John Hall at SCRE (telephone 0131 557 2944) on or after Monday 24 August 1998.

Please return the questionnaire to Dr John Hall, SCRE, 15 St John Street, Edinburgh, EH8 8JR before Monday 31 August 1998. A pre-paid envelope is enclosed for your reply.

Name of Education Authority:

Name of respondent:

Schools and Pupils

1. How many **primary and secondary schools** are there in your education authority?

Primary

Secondary

2. What was the total number of pupils in each phase of education (primary and secondary) in your education authority in each of the last two years, and what number is projected for next year? (ie All pupils, not just those receiving instrumental instruction)

	1996-97	1997-98	1998-99
Primary Schools			
Secondary Schools			

3. Has your education authority provided instrumental instruction to pupils in both primary and secondary schools in the last two years, and will it provide it next year? (Please tick the appropriate box for each year and phase)

	1996-97		1997-98		1998-99	
Primary Schools	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐
Secondary Schools	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐

4. Is some form of instrumental instruction available to pupils in **all primary schools** in your education authority?

Yes ☐

No ☐

5. Is some form of instrumental instruction available to pupils in **all secondary schools** in your education authority?

Yes ☐

No ☐

6. If some form of instrumental instruction is not available to pupils in all schools, please say how many schools it is available in

Primary

Secondary

7. How many pupils in each phase of education have been provided with instrumental instruction in the last two years, and how many do you expect next year?

	1996-97	1997-98	1998-99
Primary Schools			
Secondary Schools			

For
Office
Use

8. Does your authority have any procedures for selecting those pupils who will receive instrumental instruction?

Yes ☐ No ☐

9. If yes, please describe briefly these procedures for selection of pupils.

10. Does your education authority make any other form of provision for music activities (e.g. regional orchestras, music camps or other centrally organised activity).

Yes ☐ No ☐

11. If yes, please describe this centrally organised activity briefly

12. Does your education authority have a policy on providing instruments for pupils who are undertaking instrumental instruction.

Yes ☐ No ☐

13. Does your education authority make instruments available to pupils in any of the following ways?

There is a central pool of instruments for loan Yes ☐ No ☐

There is a rental scheme for instruments Yes ☐ No ☐

There is a purchasing scheme for instruments Yes ☐ No ☐

14. Please provide a brief description of your education authority's policy and provision for making instruments available

Instrumental instruction in primary schools

For
Office
Use

15. Have the following instruments have been taught in **primary schools** in the last two years, and will they be taught next year?

	1996-97		1997-98		1998-99	
Strings	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐
Woodwind	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐
Brass	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐
Piano	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐
Electronic keyboard	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐
Guitar	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐
Percussion	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐
Bagpipes	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐
Voice	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐
Other (please specify)	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐

16. Has instrumental instruction in these instruments been available in **all** your primary schools, **half or more** of your primary schools, or **less than half** of your primary schools in these years?

	1996-97			1997-98			1998-99		
	All	Half or more	Less than half	All	Half or more	Less than half	All	Half or more	Less than half
Strings	☐	☐	☐	☐	☐	☐	☐	☐	☐
Woodwind	☐	☐	☐	☐	☐	☐	☐	☐	☐
Brass	☐	☐	☐	☐	☐	☐	☐	☐	☐
Piano	☐	☐	☐	☐	☐	☐	☐	☐	☐
Electronic keyboard	☐	☐	☐	☐	☐	☐	☐	☐	☐
Guitar	☐	☐	☐	☐	☐	☐	☐	☐	☐
Percussion	☐	☐	☐	☐	☐	☐	☐	☐	☐
Bagpipes	☐	☐	☐	☐	☐	☐	☐	☐	☐
Voice	☐	☐	☐	☐	☐	☐	☐	☐	☐
Other (please specify)	☐	☐	☐	☐	☐	☐	☐	☐	☐

Instrumental instruction in secondary schools

For
Office
Use

17. Have the following instruments have been taught in **secondary schools** in the last two years, and will they be taught next year?

	1996-97		1997-98		1998-99	
Strings	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐
Woodwind	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐
Brass	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐
Piano	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐
Electronic keyboard	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐
Guitar	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐
Percussion	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐
Bagpipes	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐
Voice	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐
Other (please specify)	yes ☐	no ☐	yes ☐	no ☐	yes ☐	no ☐

18. Has instrumental instruction in these instruments been available in **all** your secondary schools, **half or more** of your secondary schools, or **less than half** of your secondary schools in these years?

	1996-97			1997-98			1998-99		
	All	Half or more	Less than half	All	Half or more	Less than half	All	Half or more	Less than half
Strings	☐	☐	☐	☐	☐	☐	☐	☐	☐
Woodwind	☐	☐	☐	☐	☐	☐	☐	☐	☐
Brass	☐	☐	☐	☐	☐	☐	☐	☐	☐
Piano	☐	☐	☐	☐	☐	☐	☐	☐	☐
Electronic keyboard	☐	☐	☐	☐	☐	☐	☐	☐	☐
Guitar	☐	☐	☐	☐	☐	☐	☐	☐	☐
Percussion	☐	☐	☐	☐	☐	☐	☐	☐	☐
Bagpipes	☐	☐	☐	☐	☐	☐	☐	☐	☐
Voice	☐	☐	☐	☐	☐	☐	☐	☐	☐
Other (please specify)	☐	☐	☐	☐	☐	☐	☐	☐	☐

Instrumental teachers

For
Office
Use

19. Please state the **number** of instrumental teachers employed for each instrument in the last two years, and the number to be employed next year.

	1996-97	1997-98	1998-99
Strings			
Woodwind			
Brass			
Piano			
Electronic keyboard			
Guitar			
Percussion			
Bagpipes			
Voice			
Other (please specify)			

20. Please state the **full time equivalent (FTE)** of instrumental teachers employed for each instrument in the last two years, and the FTE to be employed next year.

	1996-97	1997-98	1998-99
Strings			
Woodwind			
Brass			
Piano			
Electronic keyboard			
Guitar			
Percussion			
Bagpipes			
Voice			
Other (please specify)			

Budget

21. What was the total budget for instrumental instruction in your education authority in the last two years, and what will it be for next year?

1996-97	1997-98	1998-99
£	£	£

(N.B. Please give the budget figures for each **academic session**. If you are unable to do so, but can provide the figures for each financial year, please annotate your answer accordingly)

22. Has your education authority charged parents or pupils for instrumental instruction in the last two years, and will it charge next year?

1996-97		1997-98		1998-99	
Charged	Free	Charged	Free	Charged	Free
☐	☐	☐	☐	☐	☐

23. If charges were made for instrumental instruction, what was the fee (and what will be the fee in the coming year?)

1996-97	1997-98	1998-99
£	£	£

24. Was the fee for instrumental instruction paid per lesson, per term, per year, or levied on some other basis? Please describe briefly.

25. Has your education authority charged parents or pupils for the use of instruments in the last two years, and will it charge next year?

1996-97		1997-98		1998-99	
Charged	Free	Charged	Free	Charged	Free
☐	☐	☐	☐	☐	☐

26. If charges were made for the use of instruments, what was the fee (and what will be the fee in the coming year?)

1996-97	1997-98	1998-99
£	£	£

27. Was the fee for the use of instruments paid per lesson, per term, per year, or levied on some other basis? Please describe briefly.

28. If your education authority has not previously levied charges for instrumental instruction or the use of instruments, does it have any plans to do so in the foreseeable future? (If the answer is yes, please describe these plans briefly)

Yes ☐

No ☐

29. If you have any other comments which you wish to make about the provision for musical instrument instruction in your education authority, please use the space below to do so.

Thank you for your help

Please return the completed questionnaire in the envelope provided to Dr John Hall ,
SCRE, 15 St John Street, Edinburgh, EH8 8JR by Monday 31 August 1998

© The Scottish Council for Research in Education, 1998

'Research in the service of education' is the motto of the Scottish Council for Research in Education. For over 60 years it has put this into action through carrying out research studies in schools and other institutions across the educational system at all levels from pre-school to adult and vocational education. It also provides a range of associated research, information and communication services. SCRE aims to make documents arising from its own research available to those who are interested. Reports in the Project Report series are not specially prepared for publication. Enquiries about SCRE publications are welcome and should be directed to Information Services.

RESEARCH
INFORMATION
EVALUATION
CONSULTANCY
for EDUCATION

BEST COPY AVAILABLE

SCRE

38